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Foreign Notes.

DAVID BLES, the Dutch *genre* painter, oft in humorous vein, a man of the old school, and especially known for his water-colors, died last month, aged eighty, at The Hague, where he was born. He was a pupil of Kruseman, and during 1841-43 of Fleury in Paris.

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Prof. Wilh. Amberg, one of the most popular painters of Berlin, has just died there in his seventy-seventh year. He was a pupil of Profs. Herbig and Begas, and after having visited Paris, Rome, and Venice he settled in 1847 at Berlin. He particularly excelled in *genre*, one of the best specimens of which is his "Vorlesung aus Goethe's Werther," to be found in the National Gallery of Berlin.

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The death is also announced of the well-known Belgian landscape painter Théodore Baron, who was director of the Academy of Painting at Namur.

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The historical painter Prof. Friedrich Wilhelm Martersteig, who died recently at Weimar in his eighty-sixth year, had been a member of the Berlin Academy of Arts for more than half a century. He was a native of Weimar, and after studying at Düsseldorf for four years under Schadow and Hildebrandt, went to Paris, where he lived from 1838 to 1847, and was much influenced by Paul Delaroche and Ary Scheffer. The subjects of his pictures were mostly taken from the history of the Reformation and the Thirty Years' War. He was more successful with his cartoons than his paintings.

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One of the interesting pictures at the Van Dyck exhibition in Antwerp was in the Queen's loan, and showed the head of Charles I. in three positions. This picture was originally sent to Rome for Bernini to make a bust from. Bernini made this bust, and there is extant a letter from Queen Henrietta Maria to him, dated 1639, thanking him and expressing her satisfaction with the bust. The bust was burnt in the fire at Whitehall Palace in 1697. This letter passed with the picture after the death of Bernini to Mr. Irvine, who bought it of Bernini's descendants in 1803. It was sold in London to Mr. Champenowne in 1804 for 450 gs.; was sold in his sale to Mr. Walsh Porter, and at his death to Mr. Wells of Redleaf, for 1,000 gs. Mr. Wells sold it to George IV., at his special request, for the same price. The picture has been ever since in Windsor Castle.

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The last will and testament of Rosa Bonheur bequeaths the whole of her estate, amounting, it is said, to about 750,000 francs, to Miss Annie Klumpke, who only in the past few years has been a friend and companion to the eccentric animal painter, and whose portrait of Rosa Bonheur in the last Salon attracted considerable attention. Miss Klumpke is one of a family of four California girls, all of whom have attained some eminence, the other sisters having won distinction in medicine, music, and astronomy. Miss Dorothea is famous as a mathematician, and has a position as an astronomer in the Paris Observatory. Miss Annie's success commenced ten years ago when her "Knitting Girl" was hung in the Salon.

The surviving members of Rosa Bonheur's family are not represented in the will.

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It is reported that Prince Clugi, a functionary at the Vatican in Rome, has been arrested for selling *antiques*, belonging to the Vatican Museum, to a rich American.

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The discovery of another reputed Rembrandt is reported from Amsterdam. It was made by Dr. Bredius on accompanying to a Baptist church the Polish art historian Count G. Mycielski, who is staying at that place for the purpose of collecting materials on the life and works of the Polish painter Christopher Lubinietzki. Dr. Bredius offered 15,000 florins for the picture, which represents a beautiful youth of twenty years of age, and is supposed to date from about 1632.

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The noted collection of Dr. M. Schubart of Munich will be sold there on the 23d of this month. An exceptionally fine catalogue has been issued.

AMERICAN PRIVATE COLLECTIONS.

VIII.

THE RALPH C. JOHNSON COLLECTION, WASHINGTON, D. C.

ONE of the most interesting and individual art collections in this country is the one of Mr. Ralph Cross Johnson of Washington, D. C. It is not what may be called an extensive one, but it is unique in this way, that perhaps without a single exception each and every one of the canvases which adorn the walls of the home of this art connoisseur is a gem of its kind. One is deeply impressed with the painstaking care which must have been exercised to exclude works of passing impressiveness and to select only such as will stand the supreme test: "good to live with." It is further noticeable that the examples chosen give the master absolutely in his best manner.

The paintings are nearly all by the early English and Dutch masters, showing the serious trend of mind which inspired this collector, who cares little for names, and who by a twenty years' study is able to rely on his own judgment exclusively. Reynolds is represented by several examples, but noted also are Gainsborough, Romney, Raeburn, Constable, Turner, Lely, Bonington, Lawrence, Bol, Janssen van Ceulen, Honthorst, and others.

The "Lord Mulgrave," by Gainsborough, is perhaps the most important picture in an aggregation where any selection for preference is a manifest injustice. An early Reynolds, "Lady Fitzgerald," is remarkable for its early technique revelation, especially when compared with the master's later work, as shown in portraits of "Lord Rothe," "Viscount Hill," "Sir William Boothby," "Lord Clifford," and "Duchess of Lanston"; Raeburn's "Archibald Skirving"; Romney's "Sir Samson Wright"; Godfried Kneller's "Young Man"; Lawrence's "Miss Jay"; Lely's "Frances, Viscountess Hatton"; Janssen van Ceulen's "Henry, Prince of Wales"; Ferdinand Bol's "Young Gentleman," are some of the portraits which represent the characteristics of these various masters to perfection. And so do the landscapes. There are masterly wood scenes, storms or placid nature symphonies by Constable, Gainsborough, Barker, Bonington, and others. Honthorst's "Young Man Playing a Violin" is perhaps the best example in this country. And thus one passes from canvas to canvas to wonder how these choice examples have found a resting place in a private residence.

THE PRICE OF VICTORY.

WHEN Admiral Dewey gave the signal to cease firing on that memorable 1st of May, '98, the vibrating echoes carried on the wings of victory at once sounded the assembly throughout the United States, and caused by its glorious effect the machinery of commerce and the genius of art to be set in motion, aye, and into instant activity.

Victory! sweet victory! Its pæans found 150 million ears to receive its glad strains, and transmit the loud voice of gladness to the tongues of the nation to be developed and expressed by our artists and sculptors into one grand acclamation of a broad-throated welcome to the victors.

Such is the channel, the broad way marked by the universal applause of a people to glorify the success of its arms by the best expression of its native genius.

Victory means for the victor progression, to the vanquished, retrogression. Like unto the sword of the vanquished, commerce, art, enthusiasm, and development alike are blunted. Poor Spain, unhappy Montijo, barred by the fruits of their dual failures, both are hidden in the gloom and despair of defeat, upon which retrogression, as a companion to poverty, may even drown the misery of both; while public disapproval, loyal to its sentiment, forbids art to perpetuate in imperishable pages the story of its own defeat.

Not so with us. Every thoroughfare has been opened, and in one huge centre the nation awaits, willing to receive the opportunities of a century from such as are possessed of genius and skill to create in all its imperishableness the glorious records of a victorious nation.

Artists and sculptors alike can find here no ground for complaint; no lack of action. It emerges into the heroic, to which may be filed the essentials of color, form, details, and, above all, atmosphere material in abundance. From the soft, gray, clinging mists of that memorable Sabbath morning, breaking as all dawns of Sabbath break, with a tuneful shimmer of peace, to be rudely broken later by the thunder of war, flooding the bay, and lighting up the quaint sky line of the government buildings and fortifications of Cavité; nestling beneath the heavy timber and tiled roofs that create and